

# WHEN YOU WALK THE CASTLE WALK AND LAME DUCK



The correct way to start the Castle Walk.

This is the position you assume in taking a corner.

The Wind Up—the lady having made a complete round of the gentleman, they are now ready to let go their hands and take the original position with their arms.

## Raise Yourself Slightly on Your Toes at Each Step and Just Breeze Along and You Know All About Famous Walk, Says Originator

By VERNON and IRENE CASTLE.

THERE is nothing difficult about Castle walk, and it is very easy for any one to do who has learned the onestep. The general positions are much the same and should present no difficulties.

First of all, walk as I have already explained in the onestep. Now raise yourself up slightly on your toes at each step, with the legs a trifle stiff, and breeze along happily and easily, and you know all there is to know about the Castle walk.

To turn a corner you do not turn your partner around, but keep walking her backward in the same direction, leaning over slightly—just enough to make a graceful turn and keep the balance well—a little like a bicycle rounding a corner. If you like, instead of walking along in a straight line after you have rounded your corner, you can continue in the same slanting position, which will naturally cause you to go round in a circle.

Now continue, and get your circle smaller and smaller until you are walking around almost in one spot, and then straighten up and start off down the room again. It sounds silly and is silly. That is the explanation of its popularity!

The eightstep is really a tango step. From the plain onestep, in which both partners are facing each other, the gentleman, who should be walking forward, turns the lady so that she is facing in the same direction as himself. It is not necessary to change the step or to stop walking.

They then walk forward two steps on the first step of the figure, the gentleman on his left and the lady on her right. Without loosening the hold any more than is necessary, both turn on the third step, making a revolution toward the inside. After that the arms, which hitherto have been extended straight in front of them, are at the back, and they look over their elbows.

They then walk two more steps, the lady leading with the left foot, the gentleman with the right foot. On the third beat of the music they turn as before. But this time the movement is toward the outside, and again with only an almost imperceptible loosening of the hold. This brings them to the

first position of the step, which they may continue any number of times.

To learn this step correctly a little patience is necessary. I advise doing it very slowly at first, so as to get the exact position of the feet and body. Do not let your partner walk away from you, but keep opposite each other as much as possible and do not turn abruptly. The figure should be danced in a square. If you take the four walls of the room as your guide you will find the step much easier to learn. The gentleman should keep his right hand very loosely at the lady's back, so that she can turn with ease.

The lame duck is nearly always danced to waltz music and has become a very popular dance for those who do not do the hesitation waltz but who prefer not to sit while others dance it. In other words, it is not only an attractive dance in itself but a very popular substitute for the hesitation, about which I shall speak at another time.

In doing the lame duck the gentleman, as usual, starts forward on his left foot and does a half sliding dip and half limp for two counts; then the right foot comes to his relief for just one count, and in this way he, as it were, shuffles forward, the right knee straightening more or less and the left knee remaining bent.

The lady's part is naturally just the opposite. She starts back on her right foot for two counts, and then on her left foot for one count. You can keep the step up indefinitely, rounding corners and the like.

As this is very tiring on one leg the step can be changed by having the gentleman hold his weight on the left foot for three counts, making a pivot movement or not, as he wishes, and continuing backward, making two counts on the right and one on the left. This has the effect of changing the weight of the body to the other foot and causing the gentleman to do the lady's step and the lady the gentleman's. I feel sure it is unnecessary to explain the lady's part of all this. She naturally is at all times opposite her partner and does the corresponding step to his.

We see this dance done every day at Castle House, and nearly 50 per cent. of the dancers do it out of time to the music. I often wonder why they choose the waltz. If you are not going to take any notice of the music why have music at all? Some one receding would be much cheaper and less noisy. It is absolutely wrong to dance this way; you may dance strictly against time or strictly in time, but to dance regardless of music when the music is being played is criminal.



The Promenade—The man turns the lady so that she is facing in the same direction as himself.

One last word about the lame duck. If you do it smoothly it is pleasing to the onlookers and to yourself; if you exaggerate it you lose all the duck and it is simply lame. There is very little to explain about

the waltz walk, in fact the title itself is the explanation, but don't pass it by as being too easy to receive any consideration. True, it is simply walking to waltz time; but it is very difficult to do this and have it look like anything. It

is something like standing still on the stage; that takes a good actor, and walking to waltz time takes a good dancer.

In these modern dances the plain walk is the best step to begin with, and it

## The Castles Explain the Lady's Part in Dancing the Lame Duck—Difficulty of Walking to Waltz Time and Being Graceful at Same Time

is always very useful while you are "thinking of a good one." In dancing the lady may go a few steps back while the gentleman takes the corresponding number of steps forward, or the gentleman may turn and walk in the same direction as the lady. This walking was done years ago in the comic opera "The Merry Widow," and was considered very pretty. Then, I think, the gentleman walked, not opposite, but at the side of the lady, and she went backward while he went forward.

If you wish to dip a trifle in this walk it will look quite well if done rhythmically and with the correct poise of the body.

The wind up, while very simple, is hard to explain. The lady backs away from the man a few steps until her right and his left arm are outstretched at full length in front of them. The gentleman "turns to left" in the same spot, while the lady walks around him at the left side until she comes face to face with him again, which winds her right arm around his neck.

In describing this step it loses its charm, but if it is properly done it looks very pretty. As soon as the partners are face to face again they let go their hands and take the same position, with the arms as in the start of the dance.

In the promenade the position is the same as in the figure eight of the one step. The man, who would be walking forward, turns the lady so that she is facing in the same direction as himself. They then walk forward, the man with his left and the lady with her right, one two and three. On the "and" the man steps forward on his left heel, and on the third count the right foot shifts forward to the back of the left heel, taking the weight, so you see there are really four steps to three counts, like this—one, two and three; left foot, right, left right. This step can be repeated as many times as desired.

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### One Item in German War Bill

THE losses suffered by the big German steamship lines because of the war will be increased by complications arising in regard to ships interned at this and other American ports. After the conflict is over and the liners are able to resume service they will come under the supervision of the United States steamboat inspectors and their life-saving equipment will have to meet the requirements of American laws. This will cost the big lines a large amount of money.

When a ship has not been inspected at its home port for a year and is then detained in an American port it becomes subject to inspection by the United States authorities and must com-

ply with the local regulations. Even if peace was declared to-morrow it is likely that a majority of the great German liners interned here and in Boston would be liable to American maritime laws because their inspection period in Germany would have expired.

There are many items in which the German liners do not comply with the United States laws in regard to lifeboat equipment, and all these will have to be supplied before the ships will be allowed to leave port. The Vaterland, for example, has eighty-four lifeboats, and it is probable that the following articles will have to be added to the equipment of each boat: One pyrotechnic Coston signal, known as a two minute signal, costing \$5, and a sea drag and oil spreader for calming the waves, costing \$4.50. This is a new appliance made necessary by law and is just being placed in the boats of American steamers. The drag or small sea anchor is designed to keep the boat's head to the sea, while the oil keeps the waves from breaking over her. It is regarded by American experts as a notable addition to the life saving outfit.

It will be seen that the total cost of outfitting the Vaterland alone with these appliances will be \$800. It is also likely that the boats will have to be fitted with the new brass topped bread breakers used in American lifeboats, costing \$3 each, spare oars and ditty bags, and if the boats are not fitted with the new releasing gear required by the American laws this will also have to be added at a cost of \$30 each; also fifty gallon oil tanks, one forward and one aft, costing from \$15 to \$20 each.

At a rough estimate it is believed that these items will mean an expenditure of about \$12,000 to outfit a steamship like the Vaterland, and as there are a dozen other big German liners interned here and in Boston it will be seen that the total expenditure will be large. Vessels like the George Washington, Amerika, Kronprinzessin Cecilie, President Lincoln, President Grant and Cincinnati will all have to comply with the American laws, to say nothing of the smaller liners, whose cost will be proportionate.

The most costly article which must be placed aboard the German ships if they come under the United States maritime regulations, outside of lifeboat equipment, will be a Lyle gun. These guns, used for firing a line, cost \$150 each and one of them must be placed on each ship. With this gun it will be necessary also to purchase a special manila line, 1,500 feet long, the cost of which would be \$30.

If it is found necessary to place these appliances on all the German liners the total cost will probably amount to \$250,000.